

## THE NEW LINGERIE BLOUSES.

SHEER, BUT FAR REMOVED FROM THE PEEK-A-BOO WAIST.

Fineness of Material to Be Sought—Embroidery the Chosen Trimming of the Modish Blouse—Vogue of Irish Crochet—Many Models, Plain and Elaborate.

To attempt description of the new lingerie blouse demands audacity, yet the lingerie blouse is too important an item in the summer outfit to be ignored by any chronicler of fashions, and, at least, sketches of some of the pretty models will interest all women.

In the first place, the name blouse is a misnomer, for the waist blouse little if at all, and the name is retained merely for want of a better and made to apply to all the unlined separate waists.

Secondly, these sheer blouses are far removed from the transparent waists, which in their exaggerated form were a positive pest a few summers ago. The sheer lingerie blouse of to-day seldom has

lines are trimmed in the handsome striking lace, and, while the practical lingerie blouse is our theme to-day, it is hardly possible to speak of separate waists without bringing in the models trimmed in Irish lace or made chiefly of that material.

One blouse sketched here offered an excellent opportunity for the display of a beautiful high relief pattern in real Irish lace, yet achieved, at the same time, a certain simplicity of line lacking in many of the waists of which this intricately made lace is a feature. The blouse fastened in the back and the body of the waist was all of the Irish lace, loose but not blousing and made over a foundation of white silk doubly veiled in chiffon.

The neck was cut slightly low and round, finishing just below the base of the throat with several soft little frills of real valenciennes, and the full elbow sleeves were entirely of overlapping frills of the narrow valenciennes set on chiffon. The Irish lace ran out over the sleeve top on the shoulder in cap fashion.

An elaborate blouse shown side by side with this one, but more intricate in detail, though less appalling in price, was of sheer silk with openwork and lace yoke, inset lace trimming the body of the blouse and sleeves and heavy raised motif of Irish lace being set in the rounded front tab of the yoke.

Shallow yokes of valenciennes insertion running round and each row fully edged to the one above in order to give the flare for the shoulders, are the most common of the pretty yokes and, made by hand, are as attractive as many more elaborate designs. Sometimes the insertion rows are joined by open stitch instead of being sewed edge to edge, and a variation upon this simple yoke is obtained by using the



a very low transparent yoke, and even when it has the fact is of no consequence, for the little slip of soft silk or finest lawn is worn under the blouse and there is no undesirable display of anatomy or lingerie such as characterized the peek-a-boo waists beloved of writers for humorous pages.

A majority of the blouses open in the back, this arrangement allowing greater latitude for design in embroidery, inset lace, tucking, etc., on the front, but there is a slight tendency toward front opening, due in part to the popularity of the surplice, and the models opening in front though losing none of their daintiness have been hailed with joy by women who cannot always have a maid in attendance.

Coarse lingerie materials elaborately trimmed in coarse lace and machine embroidery are in evidence on every side, but the woman who knows will pass them by and demand fineness of material, even if that means extreme simplicity of design. We have spoken before of certain null blouses made by one good house which have absolutely no trimming save many fine tucks, but which are so delightfully fine and so carefully shaped and made that they have infinitely more cachet than many of the expensive and lavishly trimmed waists.

These blouses are in plain lawn and white mull, with single or with two interlacing rings of white or contrasting color, and little frills of real valenciennes added to the tucked collar and cuffs would give them an extra daintiness at only slight additional expense.

This same house, whose blouses are all made in the establishment, is responsible for some of the best of the models sketched here—models selected rather for dainty simplicity than for complicated design.

Fine allover embroidery, either in open work or in delicate sprigs of blind embroidery, forms the body of one model which has a shallow pointed yoke and long close cuffs of valenciennes insertion set together and finished with a frill of valenciennes edging. The design is easily reproduced by any needwoman, but the lines must be good, the embroidery of the finest and the lace one of the excellent imitations set together by hand.

Somewhat similar is a blouse with insertion pointed yoke and collar, but with the body of the blouse tucked vertically in groups of fine tucks and a line of tiny embroidered sprigs set between the groups of tucking.

Embroidery is the chosen trimming for the modish blouse, and is more often than not accompanied by inset valenciennes. A naturally machine embroidery is resorted to for the cheaper waists and sometimes it is really quite pretty if artistically designed and done on fine material, but, of course, hand embroidery is the height of daintiness and fineness.

The unmade embroidered blouse patterns brought over by the importers present a surprising variety, and beautiful patterns may be bought for any price from \$10 to \$100. There are patterns for less than \$10, but they are usually upon coarse material and not cleverly embroidered, and, as we have pointed out before, a waist of fine material unembroidered is preferable to a coarse much trimmed one.

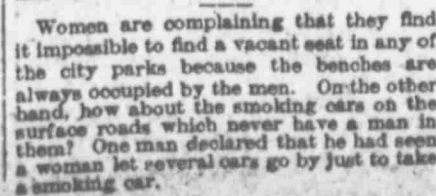
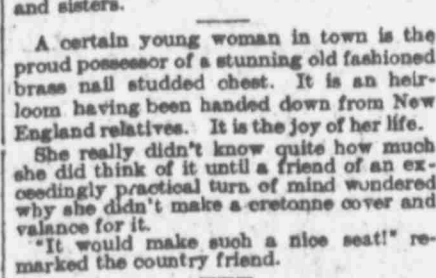
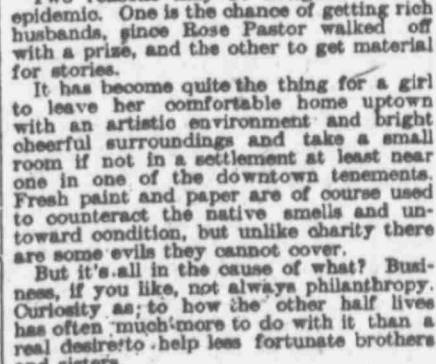
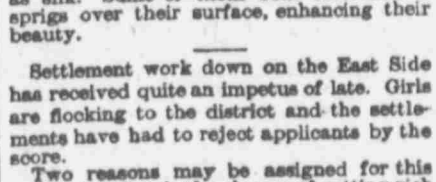
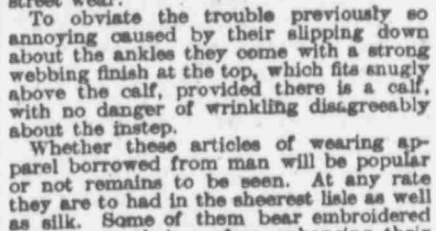
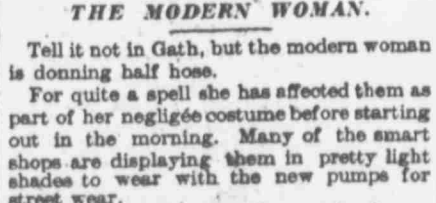
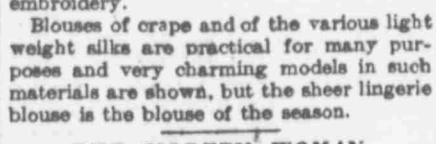
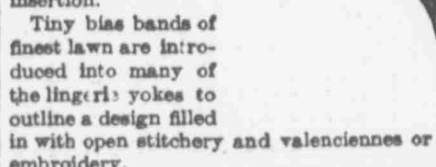
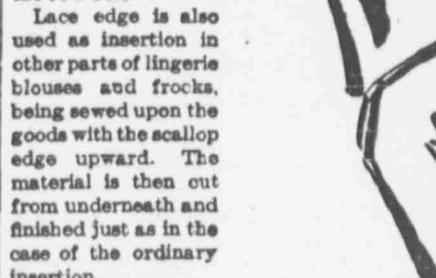
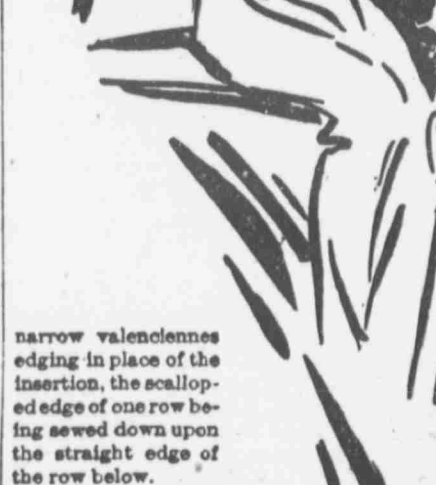
Openwork embroidery, heavy padded embroidery, delicate tendlir and spray embroidery, all are used by the blouse makers, and often several different kinds of embroidery are combined upon one blouse, the color of openwork, English embroidery and heavy padded embroidery being especially liked.

The fine embroidery such as is used upon baby clothes is usually associated with inset valenciennes upon the sleeves of mull, batiste or lawn; but on some models it forms tendrils and buds around large flowers of padded work. Little panels or medallions of such delicate embroidery, shaped to fit round shoulders and throat inset with real valenciennes insertion, form the shallow yokes of sheer blouses and the cuffs to match, and other models have yoke effects of valenciennes inset in the material or put together with openwork stitchery, while the fine embroidery appears only in sprigs or garlands down the fronts below the yoke.

The embroidered blouses of heavy linen and crash are fashionable, though not so popular as the more sheer waists, and bold embroidery designs are selected for these, with heavy cluny or other bold lace, if lace is used at all. One sees, too, linen blouses not intended for tubbing and trimmed in handsome Irish lace or other hand made lace, with a little valenciennes to soften the lines at the throat. Some of the Irish lace will wash well, but the more elaborate designs and raised motifs require the services of a professional cleaner.

This Irish lace has obtained a vogue hardly anticipated by even its most ardent admirers. The Irish makers cannot begin to meet the demand, and even though lace makers all over the Continent are hard at work on it they cannot turn out enough.

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## NOVELTIES IN ARTISTIC PARISIAN JEWELRY

A number of exquisite novelties in artistic jewelry, now exhibited in the shop windows of the Rue de la Paix, include thorough works of art in the way of pendants, brooches and buckles, says the Paris correspondent of the *Jewelers' Circular Weekly*.

Human figures or floral decorations, enriched with precious stones, are the prevailing motifs adorning these superb jewels. Bracelets are still to the fore. Two new and effective patterns in this taking line are of chased mat gold, and are adorned with floral decorations of the most pleasing kind. Fine pearls and rubies add to the beauty of these beautiful bracelets.

Necklaces are much in demand. The most popular designs consist of motifs of chased mat gold alternating with pearls or beads of coral. In this order I noticed a magnificent necklace consisting of small panels of translucent enamel, adorned with apple tree flowers, and framed with chased mat gold.

Back and side combs are also extensively shown, and in these the most fanciful designs are to be seen. Among the latest creations let me cite an attractive comb of light tortoise shell beaded with a handsome motif of chased mat gold representing birds' heads. These are surmounted with two ears of corn, elaborately chased and gathered together by a large emerald.

An endless variety of rings is everywhere displayed. Two new and effective specimens, treated in the new art style, represent flowers enhanced with pearls, diamonds and rubies. These dainty rings are of rich mat gold, finely chased.

Prominent in the many varieties of sunshade or umbrella handles is the handle called "Cyrano." It is among the most

popular ones, and comes of chased mat gold or silver, adorned with an elegant floral decoration. A charming crooked handle in the Louis XV. style is of oxidized silver, adorned with dainty flowers, handsomely chased.

Long chains are their high popularity. They are enriched with diamonds, pearls, turquoises or emeralds. From these chains are suspended various brooches or charms. Among the latest creations call the master of brooches I will cite the head of a Japanese woman with bright eyes.

Chateaines are more fashionable than ever before. One of the most favored patterns is the "Lectine" chateaine, of oxidized silver, handsomely chased. It is composed of a block note, with silver pencil, an openwork pocket glass and various powder and bont-on jars. All these dainty articles are adorned with a charming floral decoration.

In tableware the greatest luxury prevails. Vases, statuettes and trays of all kinds are profusely used in the decoration of the dinner table. In this line I saw a beautiful bread set, including crumb tray, brush and knife of oxidized silver, adorned with blue bottle flowers entwined with ears of corn.

A large and attractive assortment of vases of pure tin is shown. A superb vase, whose body is adorned with reeds and iris flowers while from the top of the neck waters are falling in waves of the most pleasing effect, has on the base of the neck a nude child in a graceful attitude, forming thus the handle of the vase.

In desk accessories the daintiest things are to be seen. Inkstands, paper weights and paper knives of all shapes and sizes are incrustated with precious stones and adorned with iris flowers of chased mat gold, enameled in the proper colors.

## BEAUTY IN THE LAMP SHADE.

WORKS OF ART PRODUCED BY WOMEN DECORATORS.

Made in Color and Design to Suit the Furnishings of the Rooms They Are Intended For—Points to Remember in Selection of the Lamp Shade.

At Lakewood last week was exhibited a collection of lamp shades whose equal in beauty and originality of design it would be difficult to find. The exhibition was from the New York shop of a firm of women whose success in every branch of household decoration that they have undertaken has been phenomenal.

Unlike many who have sought and found fortune in the metropolis, they come, not out of the West, but out of the East, and instead of starting their business in Boston town, as would have been most natural under the circumstances, they chose rather to show the women of New York a thing or two about the small furnishings of the house. Of the many things in this line that are important, lamp shades are among those that come first.

A lamp shade is an article of furniture that fairly bristles with difficulties for the average woman, for it is surprising how much it counts in the general effect of a room. There are so many sorts of lamp shades, they are so varied in shape, size and coloring and they have such possibilities for real or wo, that much thought and time must be expended in choosing them.

The most important thing, of course, is the question of color. That takes precedence even of shape or style, which comes next. It is always a question whether a lamp shade is to tone in with the room by being an inconspicuous part of the general

lined-throughout with a thin white silk, all pulled.

On the left, painted in water colors by hand, festoons of flowers formed the decoration around the top, and tiny roses were scattered all over the rest of it. A ruche, or quilling, of pink and white ribbon finished the top, and around the bottom was a handmade silk fringe, knotted in scallops and painted in stripes in the colors nearly so from the factories.

For this lovely shade only \$25 was asked, an almost absurd price, women declared, when one takes into consideration the amount of hand painting of first rate quality that adorned it. Such shades as these are really works of art, for they are made by the best people obtainable for the purpose, and they conform in every way to the laws of beauty in both color and line. They do not resemble the tawdry, tinseled affairs that misquandered as hand painted shades a few years ago.

In this same exhibition were shown some very unusual shades, painted by a woman who has a reputation as a water color artist. This woman found, after years of study, that there was not the crying need for pretty landscapes that she hoped, so looking about for a more lucrative method of employing her time, she was drawn into the manufacture of "sainted portraits."

For four years she diligently roasted peanuts—and incidentally herself—until, finding cremation by slow process an anything but enjoyable way of solving the great problem that all must solve some day, she looked about her to see what else her hands could find to do, and finally hit upon the painting of lamp shades.

It is a far cry from peanuts to lamp shades, but her success was assured from the moment she showed her work to the discerning eyes of the head of the firm which now has the exclusive sale of all the work she turns out. Her specialty is a landscape subject painted on book cloth, and then mounted on lamp shade frames, platted and trimmed in different colors and designs.

The lamp shade when finished is beautiful, having artistic value, and being unlike anything of the kind ever before made. The subjects are always trees, from the prayerful Lombardy poplar to the feathery willow, with shrubs and bushes forming the foreground.

A lovely table set of shades comprising the large one for the center light, and four candle shades for the single candlesticks, made in this design was sold for \$80. To make these beautiful shades is the work of a week for the whole set, counting the time spent by the artist and the time it takes to mount them and trim them with fringes, etc.

When one looks into the matter of the making of the small articles that go toward the making of the house beautiful, one discovers an unknown country. Hundreds of women, mostly women who have been forced by circumstances to make a living by the employment of some untrained talent, are working all over the country, quietly and unobtrusively, finding a market for their work in the successful shops of some pioneer in their line.

The expertness and deftness quickly acquired by some is great, and work of this character commands a good price, and, usually, a rule to go many years of the practice of good taste, and more often than not much artistic training.

The beauty of straight lines alone in lamp shades is at last beginning to be understood, and it is but rarely that we see the convoluted horrors that at one time graced our rooms. Colored round globes also seem to have had their day, probably because the light from a globe is never attractive, nor is it at all pleasant to the eyes, especially when one is reading.

A shaded light only gives a feeling of restfulness and "hominess" to a room; a great ball of light, such as is the effect produced by a red or yellow globe, is more trying and less artistic. The larger shades that throw a circle of light beneath them are always an invitation to read, study or sew, in the family gathering about it, and always produce a homelike effect.

The shade shown as appropriate for an empire room was indeed a thing of beauty. It was built on the straight-up-and-down empire line, and was of palest pink satin,



WAISTS OF LAWN, EMBROIDERY AND LACE.

## WOMAN AS SHE SEEMS TO THE HOTEL MAN'S WIFE

"If you have tears, shed them out of pity for a hotel manager's wife who lives in the hotel that her husband manages," dearly did the wife of the manager of an apartment hotel to her party of luncheon guests (the other day). "The women living in the hotel carry all their grievances to her and 'take it out' on her. My private apartment has become a sort of general kickers' bureau."

"While ago the filtering plant at the hotel my husband manages got out of order, and the water looked a bit rusty and muddy. Well, it seemed as if every blessed woman in the hotel to whom I had been casually introduced rushed to my rooms to hold me personally accountable.

"Why, I wouldn't even bathe my dog in such looking water!" half a dozen of them told me, with the sourest imaginable faces. As it concerned me in the least what kind of water they used to bathe their dogs.

"I told them that my faucet gushed river water too, but that I myself had to bathe in it or go unbathe until the filtering apparatus was repaired. That didn't appease them in the least. I didn't want to be rude, and I couldn't state out plainly and tell them that the state of the water was a circumstance over which I exercised no control whatever, and that the breakdown of the filtering plant was a matter with which I had absolutely nothing to do; and so I just had to sit and listen to their walls and do the best I could to comfort them.

"The fish at dinner one day wasn't exactly up to the mark. Five of the women guests, with whom I was upon more nodding terms, hustled straight to my room after dinner.

"Where did the house get such dreadful

fish?" they asked me breathlessly, impaling me with reproachful gazes.

"I told them that the fish had been purchased by the steward, probably.

"But he shouldn't have purchased bad fish!" they all shrieked at me. There ought to be somebody to see that such fish doesn't get on the table! I couldn't tell them that I had absolutely nothing to do with the management of the hotel; that I had never set foot in the kitchen. If I had told them that they would have gone off among themselves and called me "snippy" and "stuck-up." Women in a family hotel, you see, don't consider that the hotel manager's wife has any right or license to live in the hotel as a guest. They take it that she ought naturally to do something for her board and keep, and the something that they expect her to do is to stand for all of their walls and moans over the grievous and awful mismanagement of the house.

"I was at dinner in the hotel dining room the other evening, when one of the new tea guests—a woman whom I had only met once, left her table and came over to mine.

"Do you know," she asked me, most respectfully, that the girl hasn't put any towels in my room yet to-day, and here it is 7 o'clock in the evening? I wish you would bring some towels up to my room or have somebody bring them," and then she flounced back to her own table, giving me no opportunity to tell her—as I surely should have told her—any time she found me running around a hotel corridor with a pile of towels on my arm distributing them, that time would be contemptuous with the fall of two feet of purple gown in mid-August.

"And the worst of it is that every time I tell my husband how all the women in the house hold me personally responsible for everything that goes wrong in the house, he only grins and then puckers up his lips and plaintively whistles the first few bars of that familiar air, 'Somebody's Gotta Get to be the Pater.'"

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The amount of light a shade will allow to filter through it for the lighting of that part of a room not directly near it depends largely upon the material used in its construction and the color of it. This should always be taken into consideration when buying a shade, as well as its relation to the rest of the furnishings, for a dark shade in a room furnished with dark woods and upholstery will produce a gloom that is not always desirable.

In such a case, if dark coloring is what is indicated for the lamp shade, the material of which it is made should be as sheer as it is possible to have it, and then lined with yellow or, if that will not be accord with the rest of the room, with a color that will be so, with yellow tones in it.

## FEWER POCKET KNIVES SOLD.

City Demand Has Fallen Away in Late Years, Says the Cutlery Dealer.

"There is not so much call for pocket knives in New York as there used to be," said a man who has been in the cutlery business in this city for forty years. "There was a time when every man carried a pocket knife, but now you might stop fifty men in the downtown section and ask for a knife and not more than a dozen could accommodate you."

"We do not carry anything like the stock in this line that we did in other times. Now one person in an office or business house keeps the pencils sharpened for the boss and the help. The manicure shop also has cut into the field of the pocket knife, and men who do not patronize the manicure shop resort to nail scissors and files."

"Some of the old brands of knives which used to be good sellers the year round have entirely disappeared from our counters nearly so from the factories. When did you ever use a Barlow knife? There was a time when every boy had one. For the smaller youngsters there was the dog knife. It was so called because the handle was an imitation of a dog on a run. The dogknife used to be a sort of necessary in a boy's stocking on a Christmas morning, or heard of a dogknife since the civil war."

"A long time ago the pocketknife most in demand was the 'hook' type. One reason why it had such a run was that it was a mighty handy weapon in a fight. When the blade was open it stayed put until you pressed a spring, which closed the blade. It was so called because the blade was a revolver did not hesitate to keep the spring back knife where it would come handy."

"The old horn handles have nearly disappeared from the city. They are still used in the country stores, but the city man who carries a pocket blade prefers something that will not wear out his pockets, and which will not be any extra weight."

"There used to be a combination knife that was a good deal in demand. It was a pick, an awl, and a small pair of scissors. There is no demand in the city for such a knife now. The scissors have its use, and still, and its place is on the sideboard. And then, you know, most decoctions as they are now put up do not require a good deal in demand. Where a man wants a drink in this busy age he wants it quick, and the bottles are so arranged that you unscrew the arrangement at the top and the drink is ready."

## HAD ALL THE QUALIFICATIONS.

The Fitting Career for the Young Graduate With the Profound Chin.

"Professor," said the young graduate with the profound chin, "I am about to start in life and perhaps you could suggest some fitting career."

"Well, my dear sir," said the professor, "that's a hard question. There's law, medicine, journalism, business, science—"

"But I have no liking for any of those ordinary pursuits. You see I am rather husky and powerful, but yet I dislike to use my strength in any kind of labor."

"Well, I can't suggest that you become a policeman or a pugilist, though these are the qualifications. Tell me further of your ambitions and I will advise you definitely."

"Ah," said the husky youth, "my ambition is to be a ruler of men, to hold some autocratic position, where people will bow to me respectfully and fear my power, and—"

"Ah, my boy, you are eminently fitted to be the janitor of a flathouse," said the professor decisively.

## SPARROWS BLAMED FOR FIRE.

Rockville correspondent Indianapolis News.

The English sparrow is a long suffering bird, and it has been held responsible for many things, but Roseale, a village in Parke county, brings forward a new charge against the bird.

A fire that startled the town, called on the fire department and stirred up things generally, for it was a very windy day and there was danger of many homes being destroyed, it is the story of a man who was a flock of sparrows. They had carried straw, hay, feathers and other light material to a boiler room which stood near a residence. A passing engine communicated a spark to the inflammable mass, and soon there was a lively blaze in the fire. His set fire to the roof of the house. The homes of the sparrows were destroyed, but the people of Roseale give them no sympathy.

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